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FRENCH FURNITURE.

THAT so much of hand and so little of machine work is bestowed on French furniture is due to the perpetual craving of buyers after novelty, and not only this but their desire to obtain articles distinctly different from any pre-

rinthal paths of caprice or fancy lead. Delay in turning out goods is thus necessitated, and he is rushed with demands at the last moment, compelling him to carry on operations night and day, thus overtaxing his artisans. The natural result is that much of the work is scamped, and the public pays in inferior workmanship for its manifold caprices. There is no question,

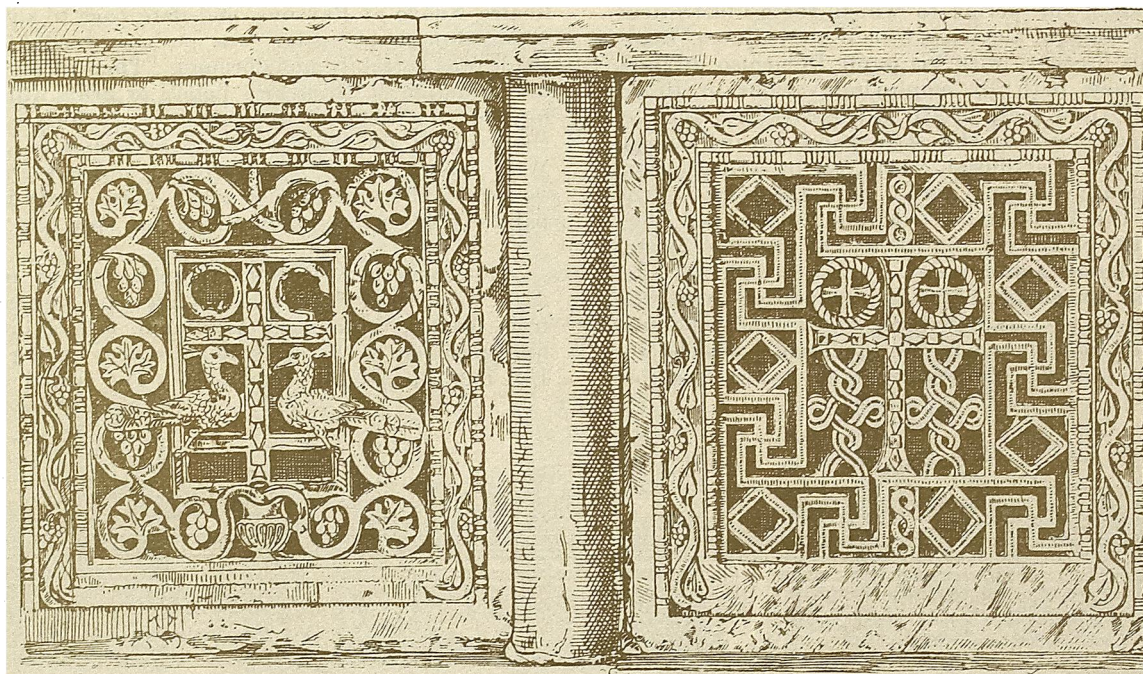


FIG. 6.—FROM THE CHURCH OF S. APOLLINARE NUOVO, RAVENNA. (See Page 75.)

viously exposed for sale, or from what they have seen before in private dwellings or in the shops. Such differences must be rendered evident. Owing to this the number of variations in the design of a given article turned out by a manufacturer largely exceeds what our own furniture men would feel called on to supply. French manufacturers have no idea of sending out thousands upon thousands of facsimiles; the majority of these would be thrown back on their hands. There must be

however, that on the whole this general resort to hand labor stimulates ingenuity in design and maintains at a high standard the skill of the French cabinet maker.

THE cutting of hardwood veneers as applied to not a few walls and ceilings appears to have been carried to an extent that excludes the full decorative effects of colors, tints, shades and figures. Layers no thicker than straw, not allowing of proper finish, must be viewed

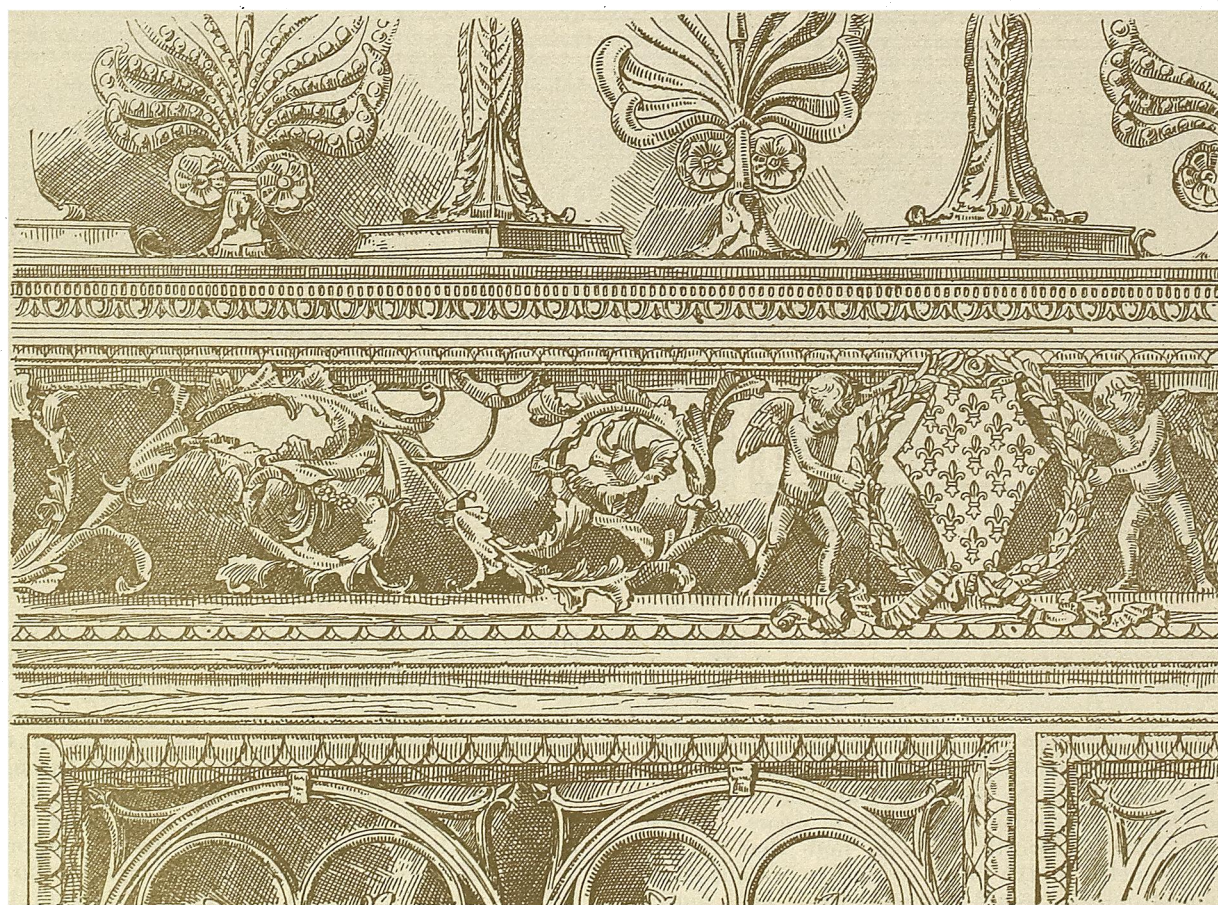


FIG. 8.—PART OF SCREEN AT THE CATHEDRAL, PRATO. (See Page 75.)

variation if only in some slight detail. As a consequence of this necessitated variety the accurate determination of the styles that will prove acceptable in a coming season is difficult to anticipate. The manufacturer who has to determine whither public taste is trending has to determine in what direction these laby-

as veritable shams. Whilst a certain degree of tenuity is favorable to the resistance of the wood to warping, these extremely thin layers will inevitably show seam and peel off in parts, after being a short time in place, thus defacing the whole work and calling for constant renewal.